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diplomatist. But the disagreement between Mdle. de Murska and the director of the Viennese opera did not preclude her fulfilling an engagement elsewhere. It appears that the capricious songstress had contracted with the manager of the Hambourg Theatre to give a series of representations. She failed in her agreement, and the result is that she is interdicted by the Committee of the German Dramatic Association—as *Contractbrüchig*, refractory towards the theatre of Hambourg—from appearing at any theatre in Fatherland. The young lady, therefore, must look to England, France, and Italy for her future support.

I am delighted to find that Madame Marietta Piccolomini has recovered from her long and dangerous illness, and is about to give some representations at the Pergola Theatre in Florence. She will make her first appearance as the heroine in Puccini's "*Saffo*." These performances will be given exclusively for the benefit of unemployed workmen.

The *Revue et Gazette Musicale* announces that, by order of his Majesty the Emperor of Russia, the Italian Opera of St. Petersburg will reopen on the 1st of September next. His Excellency Count Borch, director of the Imperial Theatre, has been empowered to reorganize the company, orchestral, vocal, and terpsichorean.

I am sorry to say there is nothing new to tell you about the Parisian Operatic Theatres. The "*Africaine*" and "*Don Carlos*" hold their own at the Grand Opera; "*Romeo et Juliette*" gains new friends and new opponents with every representation at the Theatre Lyrique; and the "*Etoile du Nord*" is promised incontinently at the Opera Comique.

A young Spanish-American pianist, by name Theresa Carreno, whose age is said to be only sixteen—every new female pianist is that age—has, if we believe the French journals, "come out strong," recently, at Erard's rooms. Vigor and energy are said to be her specialties, and power of finger her great desideratum. Her exuberant nature, it is said, is too powerful, and her expression too lofty for the interpretation of the music of the classic masters.

PARIS, May 22nd.

A young fellow—no matter what his name was—thought he was destined to rival Paganini, and be as rich as a banker. So he went to the conservatory, and worked hard, and carried off the first prize for the violin. He rubbed his hands and said, "Now, one concert will suffice to make Paris and the whole world know what I am capable of; and the day after I give it, all I shall have to do will be to stoop down and pick up banknotes and laurel." He gave the concert. There was nobody present but school-fellows to whom he had given tickets, and but half of the school-fellows who had received free tickets were present. He said to himself, "It seems it is not as easy to be successful as I had thought; so I ought not to be discouraged. I will try again next year." The following season he gave a second concert; there were twelve paying auditors, which were not enough to cover a quarter of his expenses. Then he began to give lessons on the violin at three francs a lesson, and great was the walking he had to do to procure six pupils. He kept on at this rate for three years, and then he said one morning, "My youth is passing away in a profitless manner. I have had enough of art. I write a good hand, and I am master of

arithmetic; so I mean to become a book-keeper. It is the way I, the artist, commit suicide and desert art." As he said all this to himself his housemaid called out to him, "Master, I have three eggs, butter, and parsley, to make an omelette for you, but devil a bit of wood can I find to cook it withal." He exclaimed in reply, and clapped his hand to his brow as he spoke, "No wood? wait, old lady, and I'll give you wood." He went to his violin-case, took out the violin given him as a first prize at the conservatory, carried it to the kitchen and gave it to the cook, saying, "Take this bit of wood and make a good fire with it, for 'tis well seasoned." The servant obeyed, she cooked the omelette, and the musician declared that it was the best breakfast he ever ate in his life. He obtained a place under Government and rose rapidly, and is now wealthy, comfortable, and honored.

More and more the musical treasures of the genius of Schubert, which for years lay undisturbed in an old dusty room of his brother's, appear to light. The man who at first was known and appreciated but as a composer of songs, is, at last, also cherished as the author of some of the finest specimens of chamber-music, and of the most fanciful symphonies for grand orchestra known to the world. Schumann was the first who called attention to the rich source whence he drew the symphony mentioned. Others have followed, and, one by one, the good things have come out, charming us chiefly by the abundance of that which is the lack of most composers of the present time—melody. Who ever had more melody than Schubert? He has written hundreds and hundreds of songs, each of them containing a melody of individual character. Wherever we look, in his songs, in his choruses, in his symphony, trios, quartets, quintets, in his octet—everywhere we meet with melody,—broad, large, original melody. It is not the melody that is often but the reflection of the thoughts of another author; but it is the pure offspring of the workings of a thoroughly musical nature. One hundred and seventy of his works have already been published, and the mine seems not yet exhausted.

MUSICAL AND GENERAL GOSSIP.

BERLIN.—Mme. Mayo-Olbrich of the Bremen Theatre and M. Jaeger of the Dusseldorf Theatre have made their debut in the roles of Anna and Max of "*Der Frieschutz*," and have made a great success. Mme. Mayo-Olbrich has entirely justified the praises that have been lavished on her elsewhere, and will soon appear as Isabella in "*Robert le Diable*."

M. Wieprecht, the director of choral music in the *garde-au-corps*, is preparing to take his company to Paris, that he may assist in the musical festivals during the Exposition. He is to be there on the 17th June, leaving Berlin on the 12th, with the singers of the corps of grenadiers of the Emperor Francois, of the 2d regiment of foot guards, consisting of 55 musicians, and will give concerts *en route* in Holland and Belgium.

The two Demoiselles Friesc have created a grand success in their concert at the Academy of Song. One is especially distinguished for her brilliancy on the violin, while the other is equally fine on the piano. The Berlin press declares that it would be hard to find two artists combining so much execution, taste and energy as the

Demoiselles Friesc, and that they are in every way deserving the title of first-class artists.

VIENNA.—"*Crispino e la Comare*" has just been rendered by the Italian artists with complete success. MM. Zucchini, Everardi and Nulisi gave their morsels of buffo song with a humor that was irresistible, and Mdle. Artot rendered her role with a dash of grace and coquettie that was fine. M. Calzolari also comes in for special commendation for his fine voice.

The tenor Wachtel gave his six hundred and seventy-sixth representation of "*The Pastillion of Longrignieu*" on the 10th of May, showing what can be done with a favorite role in good hands.

The counter de Mertizo gave a grand concert in the palace at Madrid, on the 12th of May. The first act of "*Martha*," part of the second act, and the last act of "*Rigoletto*," comprised the programme. The interpreters were Mdle. Prendérgas, le Baronne de Hortege, MM. Tamberlik, Parera and Hunt, each of whom elicited a storm of bravos for their fine execution. The chorus of ladies was composed of the most lovely of the first families of Madrid, naming among the De Nueros, De Alawinos, De Figueros, De Biso, De Polo, De Godinez, De Albear, De Oarvajel, De Ochoa and De Navarro. The orchestra was formed from the first executants of the Theatre Royal.

The little house, a few minutes from Brussels, once inhabited by Servais, has been sold by his widow from necessity. The sale took place on the 20th of May. M. Maillard, in *Figaro*, says: "The chateau of the great master Servais is to be sold. The spot where he lived and died. There, where his last songs were sung, his last thoughts breathed, where his moments of joy and sorrow were passed, the birth place of his sons, of Calvaine, is to be no more sacred to the footsteps of those who loved him. Servais is dead and his widow and children are poor. Necessity is implacable, and the roof that sheltered the father and the great master must pass into the hands of the stranger! It is proposed to raise a subscription, buy the house and pension the widow for a few years until her children be grown."

The Theatre Royal of La Monnaie gave its first representation of Lortzing's "*Pierre-le-Grand*," *a la Saardam*. It was received coldly. The work—so say the Paris press—deserved better reception.

The direction of the Theatre Moscow has leased that house to M. Desmont, a Frenchman, who has entered into an engagement with the baritone Graziani, who will assume the management.

The Scandalia Musical Society of Dresden are going to Prague, Vienna, Moscow and St. Petersburg. Their announcement is something extraordinary from the combination of instrumental with vocal music. The instrumental ranges from the bassoon to the tambour and cymbals, and the vocal from a high soprano to falsetto, from a shrill tenor to a deeply low basso, to say nothing of a comic troupe, that is able to range over the whole face of written and unwritten music.

PARIS.—A fine soiree was given by the Princess Mathilde in honor of the Queen of the Belgians, on the 21st of May. A classical quartette for stringed instruments was beautifully executed by MM. Sauzey, his father and son, and M. Franchomme, second violin; a duet of Blangini, *per valli, per boschi*, sang with beautiful success by Mlles. Carvalho and Gardoni; romance from "*La*

Muette de Portico," by Gardoni; trio for the violin and violoncello, from "Mirelle," arranged by Saint-Saens, executed by MM. Sauzey, Franchomme and Saint-Saens; rondeau from "Sonnambula," by Mme. Conneau, etc. M. Charles Gounod was present.

A splendid *fete* has just been given at the Presidency of the Corps Legislative, by M. and Mme. Schneider, in honor of the Universal Exposition. All the musical notabilities sat down to dinner, among whom were M. Auber, M. Felicien David, M. Ernest L'Epine, M. Gaveart, and Jules Barbier. Madame made a great triumph in airs from "L'Abiella," "L'Reine Topaze," and "La Sonnambula." The orchestra of M. Pasdeloup and the chorus of M. Ed. Batiste performed marvelously.

Another splendid *fete* was given by M. and Mme. Hammann to the King and Queen of the Belgians. The poetic—as *Le Menestrel* calls her—Mlle. Nilsson and M. Delle-Sedie did the honors of the programme in company with the tenor Capoul, who replaced Tamberik, he being detained in Madrid by a law suit. The Corps Legislative were present, and the orchestra and chorus, as in the *fete* of M. Schneider, were conducted by M. Pasdeloup and M. Ed. Batiste.

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